PHOTOSHOP® FiX

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MIX IT UP
SEASON TO TASTE

TYPE GARNISHES

ESSENTIALS:
PUT IT ON AUTO

TOOLS:
DABBLE IN WIZARDRY

TECHNIQUES:
KEEP YOUR DISTANCE

STUDIO:
SEÁN DUGGAN IS JUST BROWSING

EXPERT TIPS:
MOIRÉ NOMOIRÉ

COMBINE FLAVORS FOR A HEARTY COMBO

Before Photoshop, Jonny Mendelsson (Herefordshire, England) used a scalpel and spray mount to composite photos. Now he digitally combines images while retaining the cardboard cut-out look his traditional style embodied—reminiscent of a Victorian toy theater.

❶ Mendelsson placed a black-and-white chef image into a file and brightened it with a Levels adjustment. "I have a great love for technicolor films where people appear brighter than life," he says. He then placed a black-and-white head image on a layer over the chef's head. Selecting the new layer, he lassoed the eyes, brows, lips, and hair as a group, then inversed the selection (Shift-Command/Ctrl-I), and accessed Hue/Saturation (Command/Ctrl-U). He tinted the skin by checking Colorize and adjusting Hue to his liking. He then chose Image > Adjustments > Selective Color, selected Neutrals from the Colors pull-down menu, and moved the Yellow and Magenta sliders to fine-tune the skin tones. He deselected and lassoed separate features to colorize each with Hue/Saturation.

❷ He scanned a kitchen image and placed two selections of it on separate layers. Mendelsson loosely lassoed the image's saucepans, then used Free Transform (Command/Ctrl-T) to rotate and distort the selection into a framing element at the top. To keep the focus on the chef, he added a layer just above the kitchen pieces, filled it with black, and set the Opacity to 45%. Above the black fill layer, he placed an image of onions, duplicated the layer several times, and positioned the layers to further frame the piece. Adding a layer above those, he painted black at 25% Opacity over the onions to make them appear between the kitchen and chef.

❸ From an old catalog image, he lassoed a picnic table and layered it between the chef and kitchen layers. The depth was too short, so he duplicated the table layer and positioned it farther back. There was a basket in the table image that he didn't want, so he used a 3-pixel Feather to lasso a large empty table area with a similar tonal quality, jumped it to a new layer (Command/Ctrl-J), and positioned it over the object. Mendelsson used the same technique on the chef's head but instead of concealing, he lassoed the hair and jumped the selection to add more hair to the side of the head. "The clone tool is effective, but feathering a larger selection and copying it often looks more seamless," he says.

❹ Mendelsson used the polygonal lasso to select elements from scanned images and placed them on the table in unique perspectives on separate layers. He prefers to create imperfect, "hand-cut" selections to add to the image's charm. "It's like handmade furniture," he says. "Factory furniture can have little soul, but furniture with flaws and oddities remind us of an object's history. The computer has a tendency to eliminate the mistakes that personalize your work." He added shadows to the tableware by Command/Ctrl-clicking a layer such as the knife's to load it as a selection. After selecting the knife layer, he Command/Ctrl-clicked the Create a new layer icon at the bottom of the Layers palette to create a layer directly below the knife layer. He filled the selection on the new layer with black at a low Opacity, deselected it, then applied a Gaussian Blur with a 4-pixel Radius. He used Free Transform to realistically position the shadow under the knife.

» Because he places characters into found settings, Mendelsson often ends up with limbs angled in wrong directions. In this case, the hands weren't quite sitting flat on the table. He used a feathered lasso to loosely select the hand up to the elbow and chose Free Transform. He positioned the crosshair at the elbow to set the pivot point and rotated the Transform box to swivel the arm until the hand rested properly on the table.

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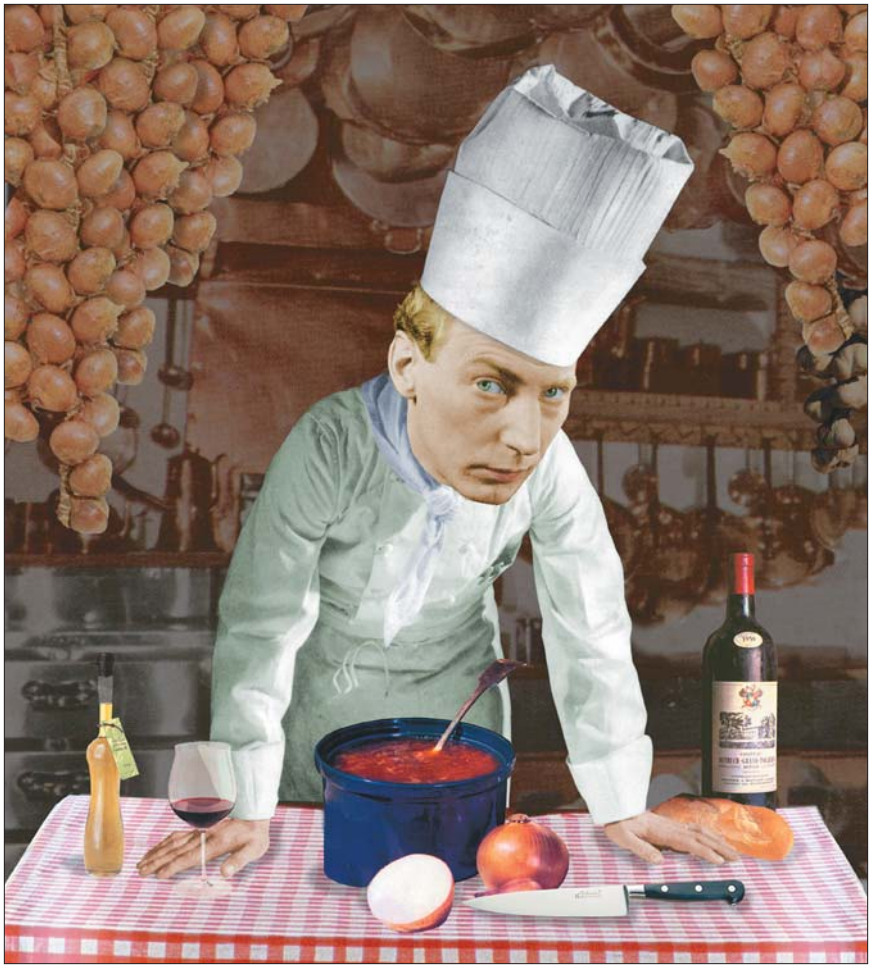
c/o Lindgren & Smith
www.lindgrensmith.com

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.

1



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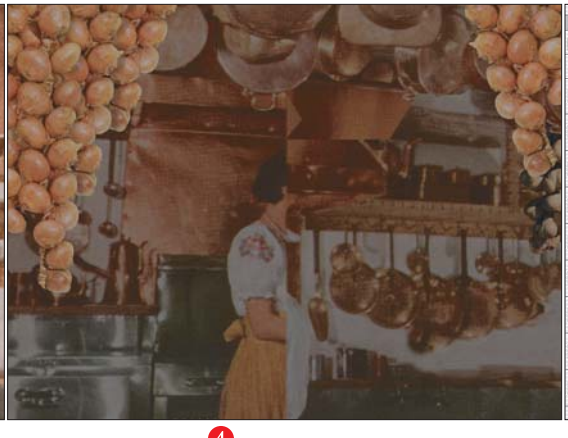

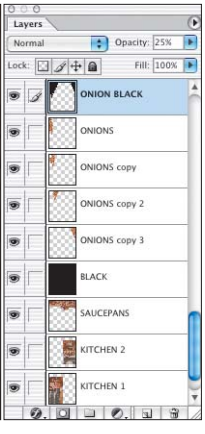
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Fill: 100%
ONION BLACK
ONIONS
ONIONS copy
ONIONS copy 2
ONIONS copy 3
BLACK
SAUCEPANS
KITCHEN 2
KITCHEN 1

3

prix record
depuis
29F90
la nappe

4

LET YOUR TYPE SPEAK OUT!

Ryan Etter (Blue Springs, Mo.) rendered a type element in a 3D program and then added color, texture, and details in Photoshop to produce a dynamic cover for *Network Magazine*. Once you check out his technique of combining channels and masks, you'll be hungry to try them on your next type piece.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.

❶ After adding layers of color above his type layer, Etter wanted to boost saturation in a different amount for the text compared to the color around the text. To do this in the same space, he added a Hue/Saturation adjustment layer and set Saturation to 50. Loading a previously saved path of the type only, he inversed the selection (Shift-Command/Ctrl-I), clicked the Hue/Saturation mask thumbnail, and filled it 50% Gray (Edit > Fill > Contents). A mask filled with 50% Gray allows only half the amount of an adjustment to show, so in this case the type took on the full amount of the Saturation setting while the selected area increased Saturation at only half the amount.

❷ Etter used a cool trick to further intensify the type's color. He loaded a saved path of the type as a selection and created a new layer above the type layer. He added a mask, set the new layer's blending mode to Color Dodge, and clicked the layer to deselect the mask thumbnail. After making the Foreground Color blue, he selected a brush and made quick strokes across the type (confined to the mask) to generate a luminescent metallic look; he followed up with a rusty red for the smaller type. "Rich, medium to dark colors work best with Color Dodge," he adds. "If you're not happy with the color, use Hue/Saturation to adjust it until you're satisfied."

❸ To add details, Etter saved a low-res JPEG of the image and placed it into Illustrator. He used the image as a guide and strategically drew paths around the type on a separate layer. He dragged selected paths into his main image in Photoshop so he could stroke them. Etter also utilized the space inside closed paths. For example, he dragged a vector grid from Illustrator into Photoshop. He clicked the grid layer, selected the magic wand, checked Contiguous, and pressed Shift while clicking inside several squares. He selected a background texture layer, copied the selection, and pasted it on a new layer—the selected empty spaces were now elements. Finally, he applied a Hue/Saturation adjustment to alter the elements' color.

❹ After creating a color layer of contrasting values to overlay on the type, Etter enhanced the layer's lighter values using a channel. To do this, he accessed the Channels palette and determined the Green channel had the best contrast between lights and darks. He increased the contrast of the channel with Curves, then duplicated it by dragging it to the Create new channel icon at the bottom of the palette and Command/Ctrl-clicked the duplicate channel to load it as a selection. In the Layers palette, he selected the color layer, clicked the Create new fill or adjustment layer at the bottom of the palette, and chose Curves. He then adjusted the curve, which affected the lighter values from the Green channel while the darker values were masked from the adjustment. (Invert the mask to affect dark areas instead.)

❺ Etter wanted to gradually shift color in the word *out* from blue to purple without creating a hard transition between colors. Loading a previously saved path of the word as a selection, Etter made it a channel in the Channels palette, then filled it with white. He deselected and chose a large black airbrush to brush across the channel until he let it fade out to white at the bottom of the word. He Command/Ctrl-clicked the channel and selected the original type layer in the Layers palette, then added a Hue/Saturation adjustment layer. He shifted Hue (using Colorize) to purple, which created a smooth transition from the blue at the top of the word to purple at the bottom. By using a channel for a selection, he had one less layer to manage.

❻ For highlights on the sides of the letters, Etter wanted control over where and how they were placed. He first accessed the Brushes palette and selected a small, white, hard-edged brush. In the Paths palette, he created a new path and drew multiple paths with the pen tool on the highlight side of the letters. He chose Stroke Path from the Paths palette and Brush for the Type, then checked Simulate Pressure. This stroked the paths with a thick center and tapered ends. He applied a Gaussian Blur to soften the effect and tinted the highlights to the color of the dominant light source using Hue/Saturation with Colorize checked.

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THE FUTURE OF IT
INDUSTRY INNOVATORS
SPEAK OUT

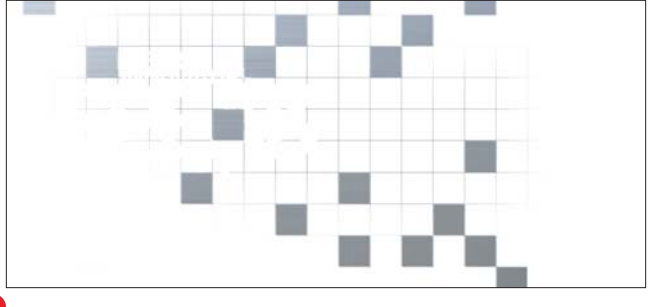
1

INDUSTRY INNOVATORS
SPEAK OUT
Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
Hue/Saturation 1
Layer 3
Layer 2
Layer 1
Background

2

INDUSTRY INNOVATORS
SPEAK OUT

3



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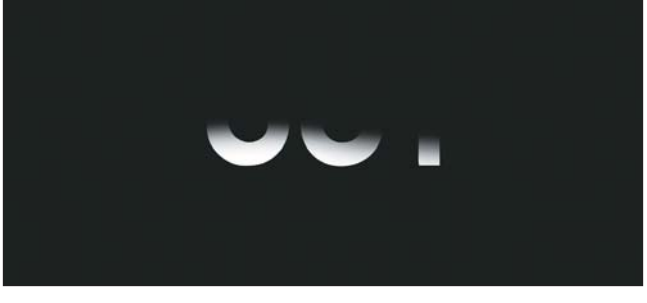
INDUSTRY INNOVATORS
SPEAK OUT

5



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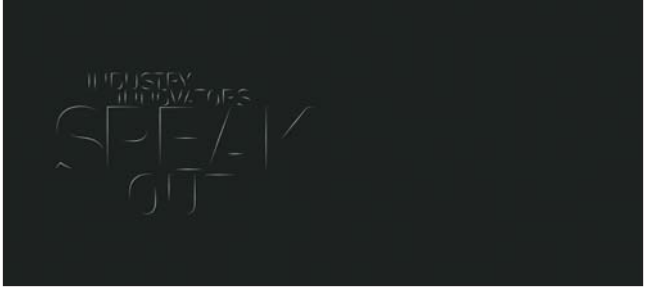

BY GARY YOUNG

AUTOMATE COLOR ADJUSTMENTS

The Auto adjustment commands aren't just for beginners. Even imaging pros use them as initial steps for color correction. Which Auto option you choose—Color, Levels, or Contrast—depends on the image type, the problem you want to resolve, and your artistic intent.

DOWNLOAD "LAUGHINGMAN.JPG," "SAILBOAT.JPG," AND "LAKE.JPG" FROM WWW.PHOTOSHOPFIX.COM, JANUARY 2005 ISSUE.

Each Auto command in the Image > Adjustments submenu performs the same function: It darkens the darkest area (shadows) and brightens the lightest area (highlights). The differences among the commands are how they adjust each color channel and whether or not they adjust an image's midtones.

❶ After opening "LAUGHINGMAN.JPG," access the Info palette (F8), position the cursor over the wall behind the man, and read the values in the palette. Normally, neutral gray areas should have nearly identical values for Red, Green, and Blue. Here, the Green value is much lower than the others, which is why the wall and the man's shirt have a magenta color cast. For experimental purposes, duplicate the Background layer three times. Select the top duplicate layer, and choose Image > Adjustments > Auto Contrast. As you can see, this command doesn't address the midtone color cast because it isn't present in the highlights or shadows. Turn off the visibility of the layer, and apply Auto Levels to the next duplicate—you'll get a similar result. Turn off the visibility of the Auto Levels layer, and apply Auto Color to the bottom duplicate layer. Auto Color is able to eliminate the midtone cast, and the R, G, and B values in the Info palette nearly match. The man's skin tone dramatically improved, too. This image is an excellent candidate for Auto Color because in addition to adjusting highlights and shadows, the command looks for a significant midtone area that is nearly neutral, and matches each color channel's midtones.

❷ Not all photos benefit from Auto Color, however. "SAILBOAT.JPG" does not have any significant nearly neutral areas, so when you apply Auto Color, the attempt to match midtones isn't helpful. And, this image's yellow color cast is pervasive—looking in the Info palette, you can see low Blue values not just in the midtone areas, but in the highlights and shadows as well. If you choose Auto Contrast, you can see it adjusts all three channels identically, so it doesn't alleviate the yellow cast. Now apply Auto Levels—this works best because it maximizes contrast in each channel separately to adjust highlights and shadows. Since it balances the Blue channel values with the other channels, Auto Levels eliminates the yellow cast. The command is more aggressive with shadow and highlight adjustments than Auto Color, so it makes colors pop.

❸ "LAKE.JPG" needs a contrast adjustment that won't alter its dramatic purple-blue tone. The image's lack of neutrals and its strong color confuses Auto Color. Apply it, and you'll see it weakens the purple and draws attention to the bit of yellow light in the sky. Auto Levels will attempt to adjust the shadows so they appear black instead of the blue you want. Using Auto Contrast does the best job here since it adds contrast yet retains the intentional blue cast in the shadows.

» Color pros often prefer Adjustment layers to the Auto commands because they allow immediate fine-tuning of the results and don't permanently alter the image pixels. Click the Options button in the Levels or Curves dialog box to make the same adjustments using different choices in the Auto Color Correction Options dialog box.

- **Auto Contrast = Enhance Monochromatic Contrast**
- **Auto Levels = Enhance Per Channel Contrast**
- **Auto Color = Find Dark & Light Colors + Snap Neutral Midtones**

You can combine options, too. For example, choosing Enhance Per Channel Contrast and Snap Neutral Midtones on "LAUGHINGMAN.JPG" provides the benefit of applying Auto Color with the increased contrast of Auto Levels.

Gary Young has written Photoshop courses taught worldwide in training centers and online. Contact him at gary@tectrixinc.com.

FOR USERS OF PHOTOSHOP 7 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

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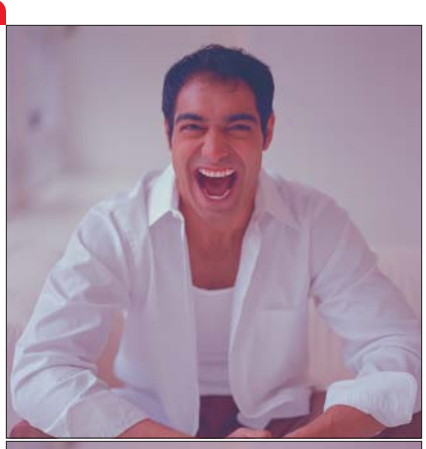

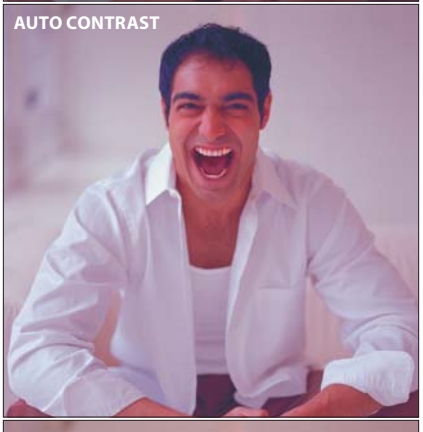
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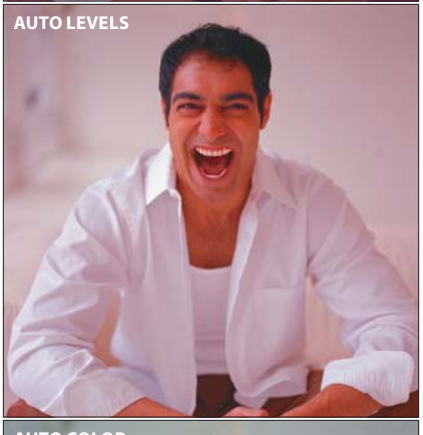
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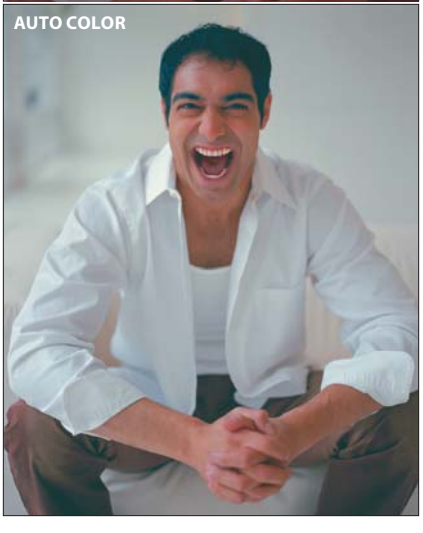
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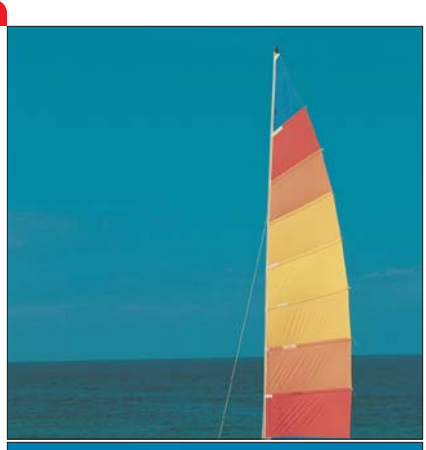
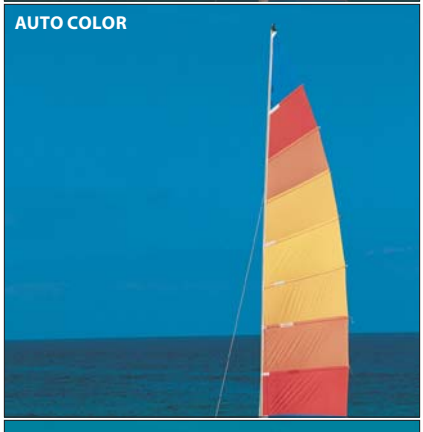
2

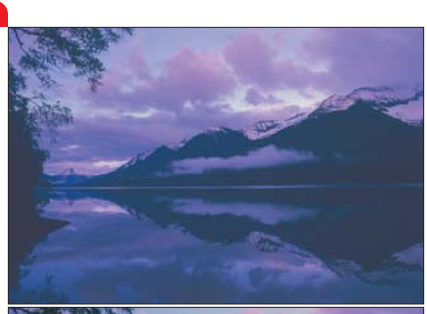


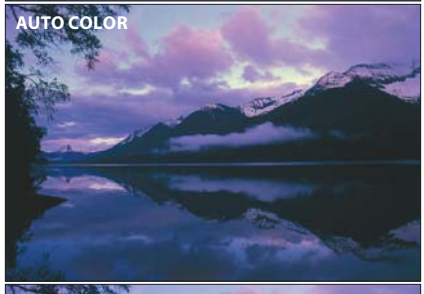

AUTO COLOR

AUTO CONTRAST

AUTO LEVELS

3

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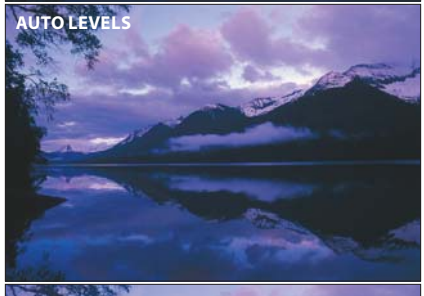
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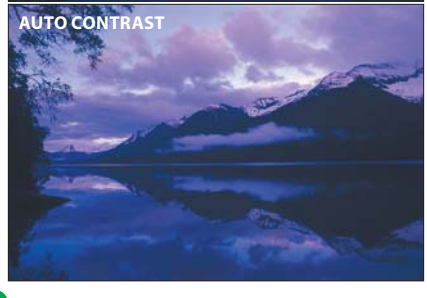
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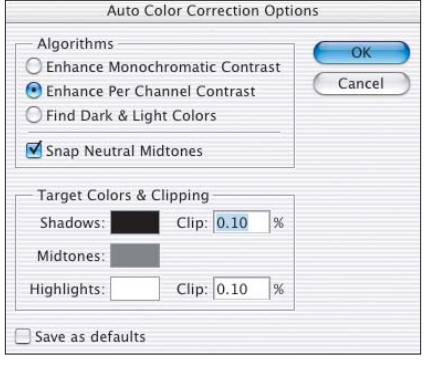
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Enhance Monochromatic Contrast
Enhance Per Channel Contrast
Find Dark & Light Colors
Snap Neutral Midtones
OK
Cancel
Target Colors & Clipping
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Midtones:
Highlights:
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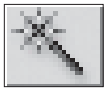
Save as defaults

BY SIMON TUCKETT

YOU CAN DO MAGIC



Superficially, the magic wand tool has a limited faculty for selecting areas of similar color. Selections often have ragged edges and connect parts of an image you never noticed were connected. Yet, it's this very ability where the strength of the tool lies—it sees what we cannot.

DOWNLOAD "VASE.PSD" FROM WWW.PHOTOSHOPFIX.COM, JANUARY 2005 ISSUE.

I had always thought of the magic wand, rather derisively, as a tool for newbies. It wasn't until much later that I came to realize its power. As it often happens, it was the result of a job that went to press with a mistake included. I had used a white airbrush to remove the background of an image while protecting the shadow and the product. I must have missed areas because it showed up on the printed piece as regions with a faint dot. Not a glaring error, but certainly annoying and more than a little embarrassing. I now use the following technique with the magic wand tool to identify such regions before they become problems.

❶ I have already color-balanced and created a path for the image "VASE.PSD." Your goal is to make the vase image's background white while protecting its shadow. To load the vase outline path, Command/Ctrl-click it in the Paths palette. Press Command/Ctrl-J to copy the selection to a layer, then add a new layer and position it under the vase.

❷ Make your Foreground Color white. Speaking of eradication of potential mistakes, get into the habit of physically choosing white, whether by clicking white in the Foreground/Background section of the toolbox, choosing it from a swatch, or specifying it in the Color palette. Never assume you have white chosen just because the active color looks white. A 4% white value looks much the same as a 0% value unless the two are adjacent. Select a large 300-pixel airbrush and while avoiding the shadow, paint out the background on the new middle layer. Leave a couple of spots untouched for the purpose of this tutorial.

❸ Now choose the magic wand tool (W), set Tolerance to 0 in the Options bar, and check Use All Layers. Uncheck Contiguous so you'll select the target value anywhere in the file—checking it selects connected pixels only. Click once in the white area close to the vase. If your image resembles what mine did, you'll have ants marching everywhere. It's not as clean as you thought! Now Option/Alt-click the Save selection as channel icon in the Channels palette, and choose Masked Areas in the dialog box. When the alpha channel appears in the Channels palette, turn on the channel's visibility, deselect your selection, and airbrush all the regions that still need to be white. You won't see a change in the image as you paint because you are looking at the alpha channel while painting on the RGB channels. The tinted selection region is only a visual guide to the problem areas and even then, it only indicates regions that don't match the pixel you clicked.

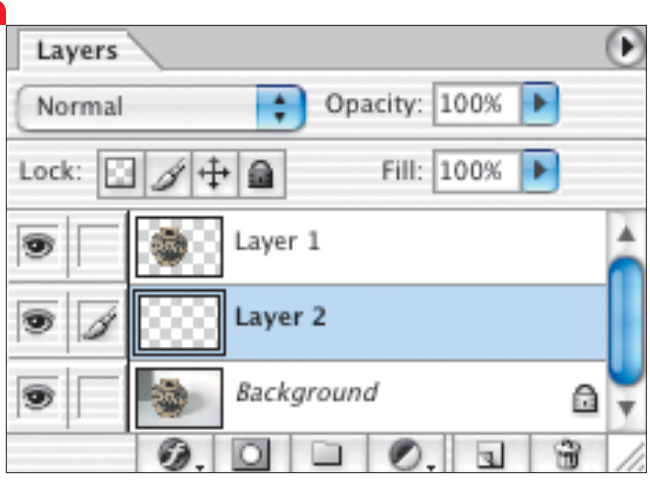
❹ Click in the white region again with the magic wand tool, and you are likely to find a tremendous improvement. The background should now be all white. If not, save another alpha channel selection and target the remaining regions with the airbrush.

» In the interests of keeping your file size down, once you have a clean selection of the vase and shadow, you can load the selection by choosing Select > Inverse, and Select > Modify > Expand. Set it to 20 pixels, and choose Image > Crop. By expanding your selection a bit, it ensures you'll crop outside the end of the shadow.

» I will often use the magic wand to test color matching. First, I fill a rectangular marquee selection with my target color on a new layer in my image. I select the magic wand and in the Options bar, I check Use All Layers, uncheck Contiguous, and set Tolerance to 10. I click in my color rectangle to select all the pixels on either side of my target color rectangle. Obviously, the Tolerance varies based on how stringent my color matching requirements are. This technique provides a powerful visual cue as to which regions match the target color.

Simon Tuckett is an illustrator and retoucher in Toronto. For more information, visit www.simontuckett.com.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.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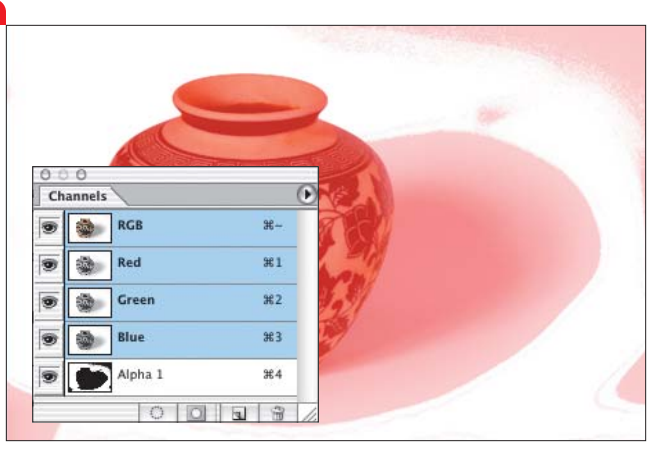

Channels
RGB ⌘~
Red ⌘1
Green ⌘2
Blue ⌘3
Alpha 1 ⌘4

BY DOUG NELSON

WHAT DEPTHS WILL YOU GO TO?

Controlling depth-of-field before taking a picture has been standard practice ever since photography was invented. With Photoshop CS and its new Lens Blur filter, you finally have a realistic way to simulate depth-of-field after a picture is taken.

DOWNLOAD "SUNDIAL.JPG" FROM WWW.PHOTOSHOPFIX.COM, JANUARY 2005 ISSUE.

❶ Open "SUNDIAL.JPG," duplicate the Background layer (Command/Ctrl-J) to preserve the original, and save your work as a PSD file. From the Filter menu, select Blur > Lens Blur. You can see in the preview the blur uniformly affects the entire image as it would with any other blur filter. However, depth-of-field is a variable blur effect, so click Cancel.

❷ Add a new layer, select the gradient tool, and choose the Black, White gradient option. Draw from the bottom of the image (creating black) to the top (white). Press Command/Ctrl-A to select the entire canvas, and copy it. Now hide the new gradient layer by clicking its visibility icon.

❸ In the Channels palette, click the Create new channel icon to make an alpha channel. Select it, and paste the gradient from Step 2 into the alpha channel. Rename the channel "Grad Only" so later you'll know which one it is. Click the composite RGB channel (the topmost one) to hide the Grad Only channel and redisplay the original image. Deselect the selection.

❹ In the Layers palette, select the duplicate background layer, and choose Lens Blur again. It looks exactly as it did in Step 1, but now you have a depth map to control the blur. Select Grad Only from the Source pull-down menu. Notice the blur decreases from the top to the bottom. A depth map works like a mask, except it controls the amount of blur. The whiter values receive more of the blur and blacker values get less. This is better, but the sundial is blurred even though it's the nearest object, which is a dead giveaway that your depth-of-field isn't genuine, so cancel Lens Blur.

❺ You need to be able to keep the filter from blurring the sundial. Make a new layer, and paint with black over the sundial. Click the visibility icon for the gradient layer, and move your newly painted sundial shape layer above it. Select All, choose Edit > Copy Merged, and turn off the visibility of the top two layers. In the Channels palette, create a new channel, select it, and paste the merged sundial and gradation. Rename the new channel "Combined," and deselect the selection.

❻ Select the duplicate Background layer, apply Lens Blur again, but this time use the Combined channel as the depth map. Now we're getting somewhere! The path gets increasingly blurred as it recedes into the distance, while the sundial remains sharp. Adjust the Radius in the Iris pane until you reach the amount of blur you want; I used a Radius of 30. Now click OK, and Photoshop will apply the blur using your settings and the depth map. Toggle the blurred layer off and on to see the difference.

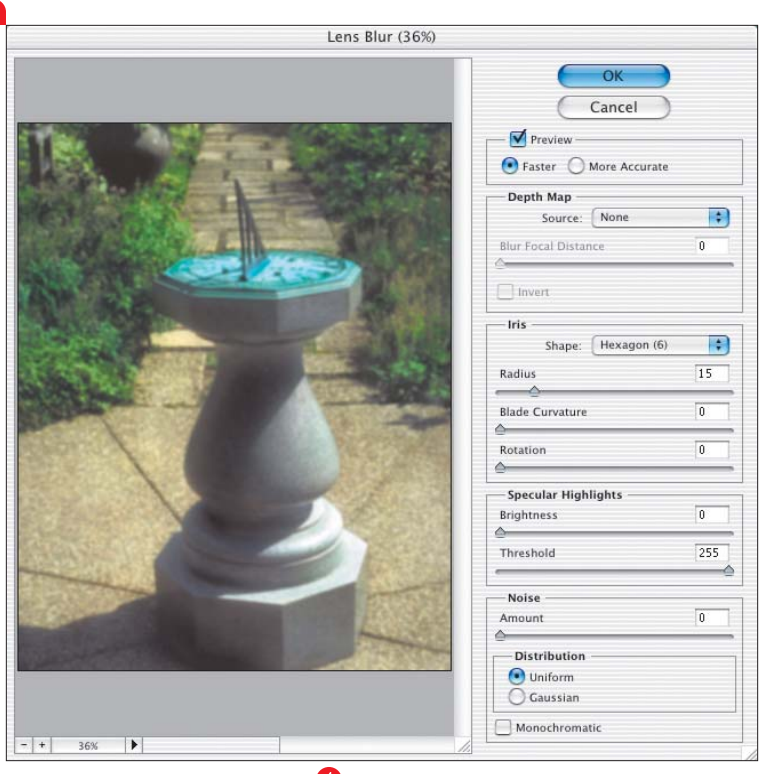
» In the Lens Blur dialog, leave Preview set to Faster during adjustments, but always inspect the image using More Accurate before clicking OK.

Doug Nelson is a freelance writer, technical editor, and founder of RetouchPRO.com.

FOR USERS OF PHOTOSHOP CS.

BEFORE

1


Lens Blur (36%)
OK
Cancel
Preview
Faster
More Accurate
Depth Map
Source:
None
Blur Focal Distance
0
Invert
Iris
Shape:
Hexagon (6)
Radius
15
Blur Curvature
0
Rotation
0
Specular Highlights
Brightness
0
Threshold
255
Noise
Amount
0
Distribution
Uniform
Gaussian
Monochromatic
36%

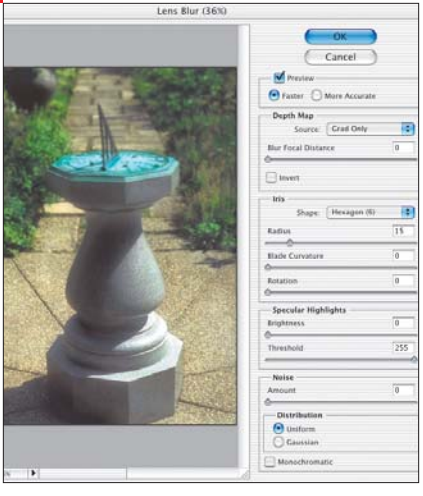
2

Layers
Normal
Opacity:
100%
Lock:
Fill:
100%
Layer 1
Background copy
Background

3

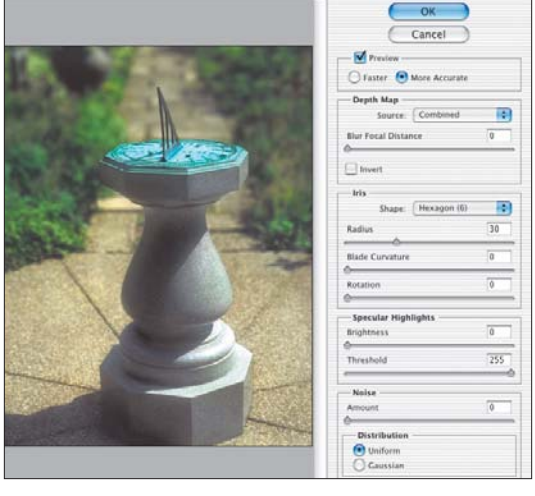
Channels
RGB
⌘~
Red
⌘1
Green
⌘2
Blue
⌘3
Grad Only
⌘4

4


Lens Blur (36%)

5

6


OK
Cancel
Preview
Faster
More Accurate
Depth Map
Source:
Combined
Blur Focal Distance
0
Invert
Iris
Shape:
Hexagon (6)
Radius
30
Blur Curvature
0
Rotation
0
Specular Highlights
Brightness
0
Threshold
255
Noise
Amount
0
Distribution
Uniform
Gaussian

BY SEÁN DUGGAN

TAP THE FULL POTENTIAL OF THE FILE BROWSER

Last summer I co-taught a digital photography workshop in Peru for Bridges to Understanding. After two weeks, I had taken 14 GB of digital photos. The powerful image management capabilities of the File Browser in Photoshop CS helped me organize and sort the images while I was on location in the Andes and after I returned home.

❶ To open the File Browser, you can choose File > Browse, or press Shift-Command/Ctrl-O, or click the Toggle File Browser icon on the left side of the Photoshop Menu bar. When the File Browser opens, you'll see tabbed palettes with names such as Folders and Metadata. Arrange these to your liking by click-dragging a tab. I like to arrange mine with all the tabs at the top left so I can easily switch between them. By placing the cursor on a pane border, you can pull it down to provide more room for previews. To save different configurations as a workspace, choose Window (from the Photoshop Menu bar) > Workspace > Save Workspace. I have saved workspaces for sorting thumbnails, viewing a large preview, and working with metadata and keywords. Choose an image folder of your own, and follow my File Browser workflow.

❷ After downloading images, I add my copyright notice to them. This can easily be applied to entire folders of images without having to open every single file. Click one of your thumbnails to select it. From the File Browser's Menu bar, choose File > File Info, and enter your copyright information. Click the arrow in the upper right to access the submenu, and choose Save Metadata Template. Name it, and click OK. In the File Browser, choose Edit > Select All, then choose Edit > Append Metadata and select the template you just saved. You can also use this method to add general keywords that will apply to an entire folder of images. More customized keywords can be added on a per-image basis later.

❸ I then move on to the initial sorting process using the Flagging feature. This is usually a simple yes or no judgment. (Files not flagged are deleted.) Start with the first thumbnail in a folder and use the left and right arrow keys to move through the group. You can flag a file by clicking the flag icon at the top of the File Browser, but it's faster to use the shortcut Command/Ctrl-' (apostrophe). To unflag a file, press the shortcut again. Once you've sorted the folder, choose Unflagged Files from the View menu, Select All, and press Delete/Backspace. Just remember you cannot undo the deletion.

After you've deleted any unwanted shots, use the ranking system to further categorize them. From the Browser's View menu, choose Show Rank. Below the thumbnails, click after Rank, and enter as many as 16 characters for a rank, although designations such as A–Z or 0–9 work best. Once you've highlighted a ranking field, press Tab to quickly move to each Rank field and enter a ranking for all the thumbnails. Now with the File Browser's Sort menu, you can sort images by rank to see your best shots displayed together.

❹ Once I've sorted the files, I like to rename them something more meaningful than the default names created by my camera. Choose Select All from the File Browser's Edit menu, then choose Automate > Batch Rename. (You can also Control/Right-click to access most of the File Browser's functionality.) The Batch Rename dialog box lets you choose from preset criteria, and you can add custom text to supplement the criteria. I typically use the name of the location or person in the image, a numerical representation of the date, and a three-digit serial number.

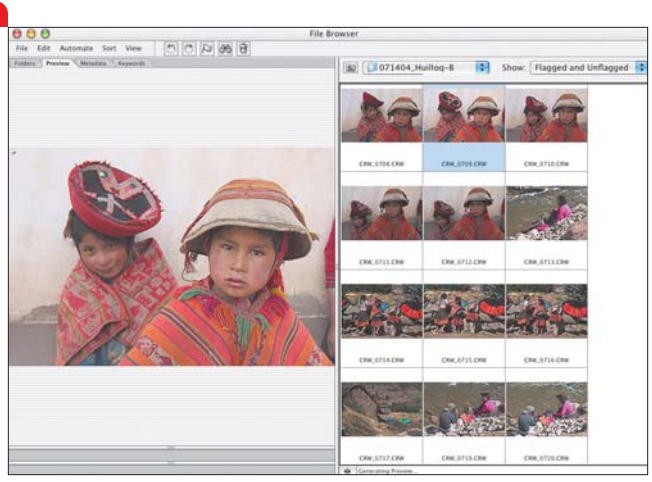
❺ You can also apply keywords to help you easily find images in the future by clicking on the Keywords tab of the File Browser. If you want to create a new Keyword Set, click the arrow in the upper right corner of the Keywords pane, or Control/Right-click in the Keywords section. Once a new set is added, you can follow the same procedure to add keywords. To apply keywords to a selected image or group of images, simply click in the empty box to the left of a keyword's name to place a checkmark there.

» This is a great tip! After you finish organizing images, choose File > Export Cache from the File Browser menu. This places the files used to display thumbnails, large previews, and metadata into your folder of images. (Usually these files exist at the system level of your hard drive.) With the cache exported, the folder can be burned to a CD, and you won't have to wait for the File Browser to build the thumbnails and previews every time you want to browse the CD.

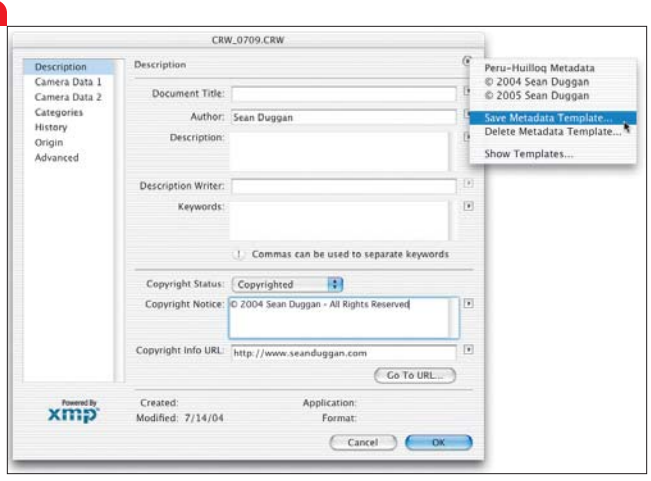
Seán Duggan is a co-author of *Real World Digital Photography* and *Photoshop CS Artistry*. For more information, visit www.seanduggan.com, www.digitalphotobook.net, and www.bridgesweb.org.

FOR USERS OF PHOTOSHOP CS.

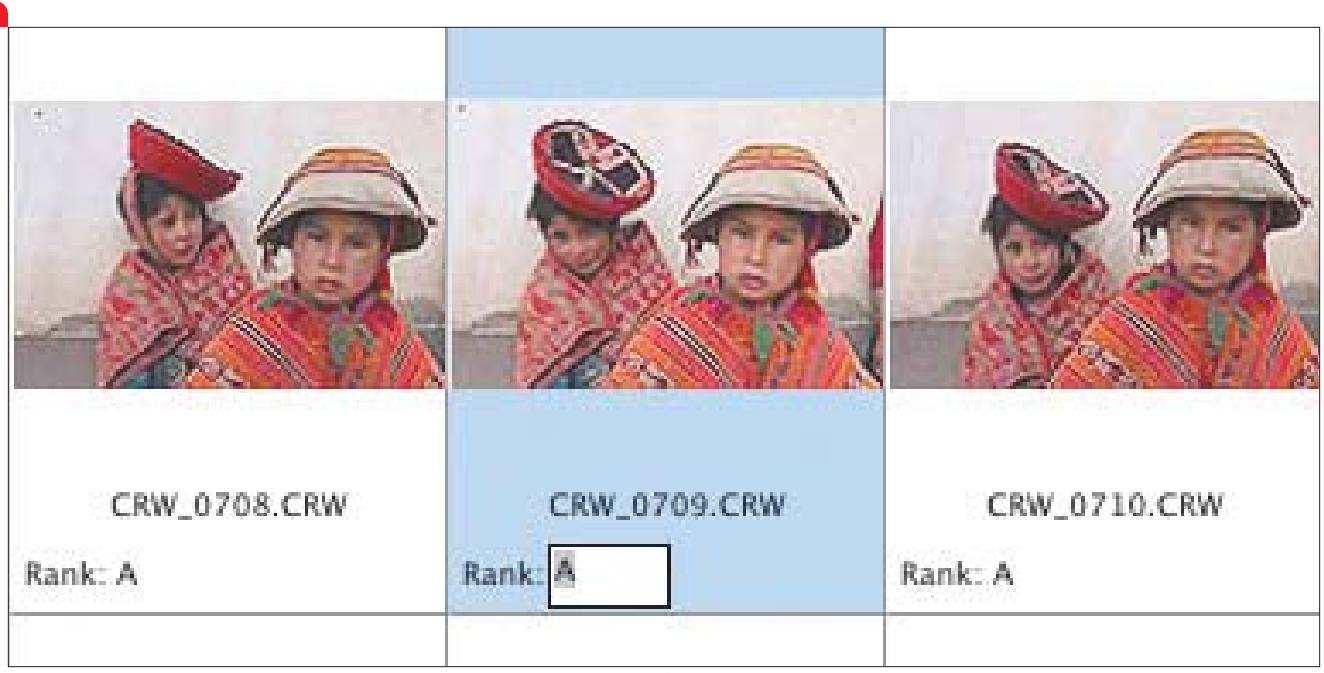
1


File Browser
Show: Flagged and Unflagged

2


CRW_0709.CRW
Description
Camera Data 1
Camera Data 2
Categories
History
Origin
Advanced
Document Title:
Author: Sean Duggan
Description:
Description Writer:
Keywords:
Commas can be used to separate keywords
Copyright Status: Copyrighted
Copyright Notice: © 2004 Sean Duggan - All Rights Reserved
Copyright Info URL: http://www.seanduggan.com
Go To URL...
Created:
Modified: 7/14/04
Application:
Format:
Cancel
OK
Peru-Huilloq Metadata
© 2004 Sean Duggan
© 2005 Sean Duggan
Save Metadata Template...
Delete Metadata Template...
Show Templates...

3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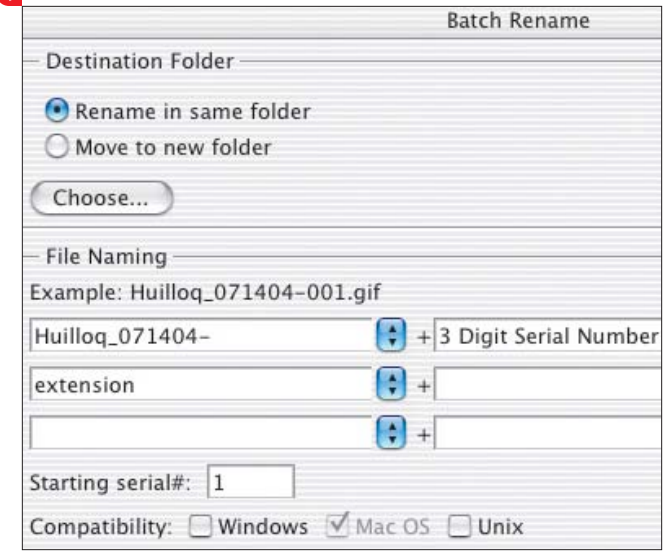
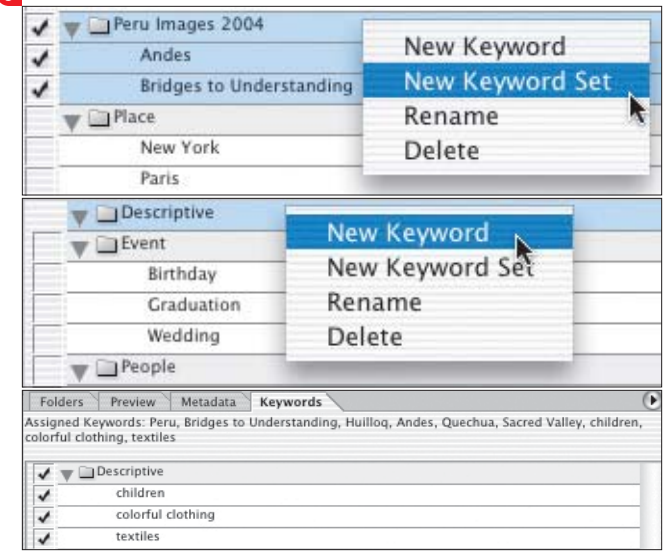
CRW_0709.CRW
Rank: A
CRW_0710.CRW
Rank: A

4


Batch Rename
Destination Folder
Rename in same folder
Move to new folder
Choose...
File Naming
Example: Huilloq_071404-001.gif
Huilloq_071404-
+ 3 Digit Serial Number
extension
+
+
Starting serial#: 1
Compatibility: Windows Mac OS Unix

5


Peru Images 2004
Andes
Bridges to Understanding
Place
New York
Paris
New Keyword
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Rename
Delete
Descriptive
Event
Birthday
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People
New Keyword
New Keyword Set
Rename
Delete
Folders
Preview
Metadata
Keywords
Assigned Keywords: Peru, Bridges to Understanding, Huilloq, Andes, Quechua, Sacred Valley, children, colorful clothing, textiles
Descriptive
children
colorful clothing
textiles

BY BIG AL GRUSWITZ

GIVETH AND TAKETH AWAY

Just by applying basic filters, you have the power to add photographic grain or a realistic cast shadow in seconds, and you can command moiré to disappear just as quickly.

MOIRÉ NOMOIRÉ

You see a photo in a sample book and want to put it into a layout, but after scanning it, you get a moiré pattern due to the image's screen dot pattern (1). How do you get rid of it so it looks decent? There are a several methods you can use, none of which are perfect. You can rescan using the scanner's descreening option, which will help, but here's a quick way to bypass rescanning:

a. Choose Filters > Noise > Dust & Scratches. Depending on the image, a 1- or 2-pixel Radius with Threshold set to 0 will dither the image enough to blend the screen pattern. Go too far, and the image will look out of focus. You'll notice the filter also gets rid of most of the dust that was on the scanning bed. In my prescription ad photo, I used a 1-pixel Radius (2).
b. If a 1-pixel Radius looks too screened and 2-pixel Radius looks too blurry (3), Cancel the filter and access the Channels palette. Turn off the visibility of the Black channel, and apply the filter again to further dither the Cyan, Magenta, and Yellow channels while retaining the sharpness of the Black channel (4).

Remember, any printed material you scan has a copyright! You cannot reproduce any image scanned from published works without permission.

REAL-LIFE SHADOWS

Shadows made in Photoshop tend to look off—a real-world shadow does not contain a solid color with an evenly out-of-focus edge. Due to ambient light, a shadow is softer at the edges and lighter farther from the object. Try this trick for more realistic shadows for elements against a solid color background:

a. Make your Background layer a new layer (double-click it), choose Select > Color Range, click in the background area of the preview, and click OK.
b. Option/Alt-click the Add a mask icon at the bottom of the Layers palette to create a silhouette. Command/Ctrl-click the mask thumbnail, double-click the Edit in Quick Mask Mode icon in the toolbox, and choose Selected Areas.
c. Choose Edit > Transform > Distort, and position the mask in the perspective you want for a shadow (1). Although the shadow appears above the element, it's only a selection at this point.
d. Choose Filter > Blur > Gaussian Blur to soften the mask's edges, and press Q to return to Standard Mode.
e. Add a new layer beneath, and fill it with 100% black (2). Don't use a four-color black or you'll get banding. If your background is not white, set the layer blending mode to Multiply.
f. Press Q, select the gradient tool, and choose the Foreground to Transparent option. Draw a gradient masking the shadow more in the back than in the front (3).
g. Return to Standard Mode, and apply a Gaussian Blur to soften the shadow. With the selection still active, Option/Alt-click the Add a mask icon and the shadow gradually fades (4). Add a solid-color layer at the bottom of the stack. Now that's realistic!

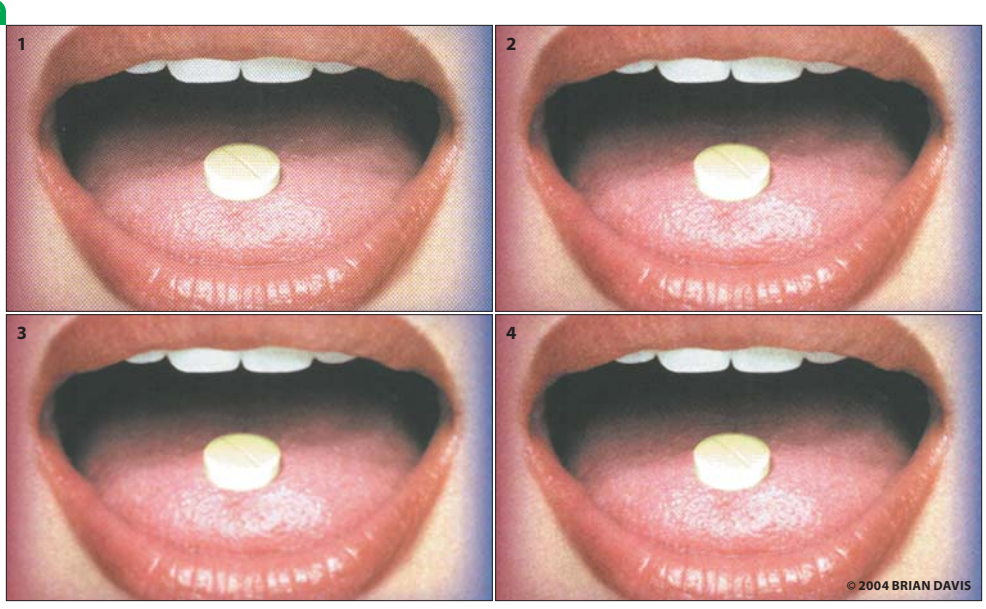
GRAIN PRESERVATION

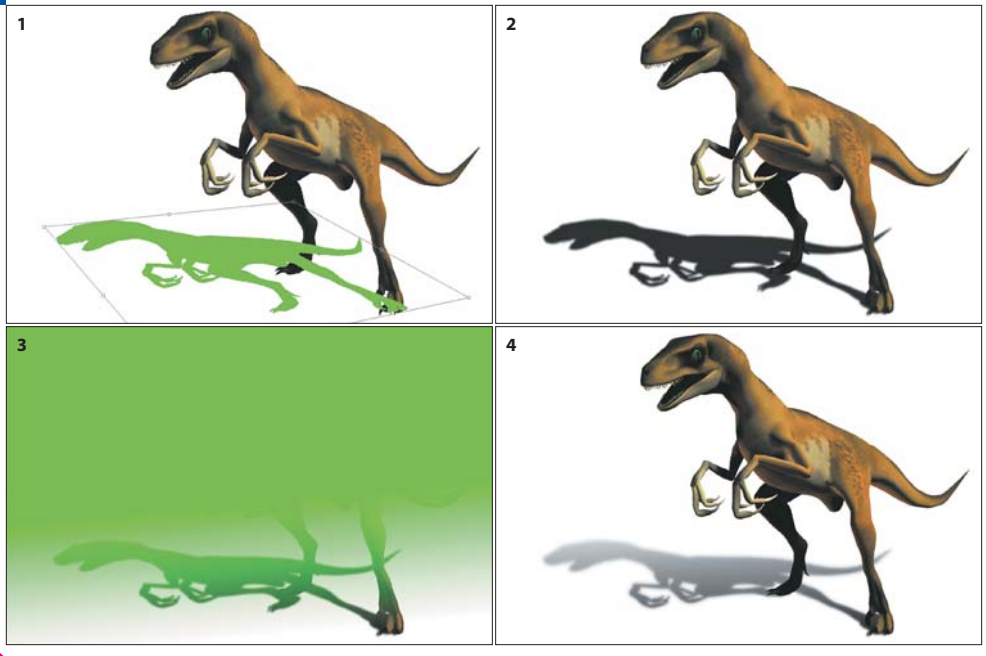
When you airbrush or clone areas of a grainy photo (1), you may end up smoothing them until they stand out from the grain. In my example, I cloned the left side of the photo, and you can see the difference in grain (2). In the old days of airbrush retouching, the retoucher would lightly spatter paint on an area to match the grain. You can do it better in Photoshop:

a. Add a new layer, select the clone stamp tool, and check Use All Layers in the Options bar.
b. After retouching, zoom into the area that needs more grain, and choose Filter > Noise > Add Noise. Typically, setting the Amount between 4–6% is effective, depending on the image's graininess (3).
c. Choose Filter > Blur > Blur to soften the noise just enough to make it look like clumpy photographic grain (4).

Big Al Gruswitz has been art director and associate creative director with agencies such as Campbell Ewald and Saatchi & Saatchi. He runs Boundless Creativity, which specializes in complex retouching and realistic illustrations. For more information, visit www.boundless-creativity.com.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.





PHOTOSHOP FiX

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- **Customize your Grayscale images with the Color Table.**
- **Learn three important ways to create more powerful collages.**

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